

THE WIFE'S ALTCANCE AND HOW IT AFFECTS THE HUSBAND

More Careless Since He Does Not Pay the Bills.

OUR FRIENDS ON OTHER SIDE

"Dame Durden" Takes a View of Social Matters Abroad—Men Not Success as Cooks—The Prince's Visit.

London is disturbed over the labor problem, and a curious change is taking place over there.

The men are doing housework, and the women are going into shops and factories. Coinciding with this fact comes the statement from the Lady's Pictorial, an English publication, that lunacy is on the increase in London. Now, it is not necessary to be a "dim-brained" woman, expert in crystal-gazing, to put these two facts together and deduce a logical sequence. The details of housework are enough to drive any "mean man" crazy. It takes a woman's brain to cope with such problems.

Playgoers in London have given Mr. Tree's production of Stephen Phillips' poetic drama, "Ulysses," their cordial approval, and the press of London is unanimous in its praise. The Daily Express says of it:

"Mr. Tree has endowed the play with a setting whose glories will be the talk of two hemispheres and which will confirm his reputation as the most inspired Producer of his time."

"But the setting is kept rigidly subservient to the picture, whose conception by Mr. Phillips is as bold as its execution is masterly. It will be most strikingly imaginative production the present generation has witnessed."

In literary circles in England interest is again aroused over the Baconian theory of the authorship of Shakespeare's Works.

This time it is a woman, Mrs. Gallup, an American, I believe, who has resurrected this old controversy. Mrs. Gallup brings forward a bi-lateral cipher, which according to her, "Bacon wrote not only Shakespeare's plays and poems but Spenser's poems, 'The Canterbury Tales,' 'The Dunciad,' the King James translation of the Bible, and 'Bab's Inimpossible.'"

The coronation absorbs the interest of England's smart set. There is a rumor that the King will institute at that time an Alexandra Order, and will probably be of three degrees.

The subject of coronation robes occupies the feminine world, and meditations of the models first displayed have been adopted.

In this connection the Lord Chamberlain has issued the following announcement:

"The King has been pleased to permit that a high court dress of silk, satin or velvet, according to the season, may be worn in future at the royal majesties' courts and on other state occasions by ladies to whom, from illness, infirmity, or advancing age, the present low court dress is inappropriate, viz.: Bodices in front, cut square or heart shape, which may be filled in with white lace, high or cut down three-quarters height. Sleeves to elbow, either thick or transparent."

"Trains, gloves and feathers as usual. It is necessary for ladies who wish to appear in high court dress to obtain permission through the Lord Chamberlain. Doesn't that seem funny to American women?"

The only cloud in the coronation sky is an epidemic of smallpox, which seems possible, even probable.

All the members of the royal family, from the King down to the Prince of Wales' eldest son, have been vaccinated. It is a remarkable coincidence that in 1858, the year of Queen Victoria's coronation, London also had a heavy small-pox epidemic, which must have interfered with the number of visitors and the size of the street crowds.

The latest Parisian fad is "telepathic photography." I wonder if you know what that means, because I don't. An exchange explains it as follows:

The high priest of the new photography is Dr. Baraduc. In order to photograph the absent or dead it is necessary for the subject to concentrate his thought very intensely upon the individual to be photographed. The greater the intensity the clearer will be the photograph. The impression is conveyed to the plate, not by materialistic means, but by intense thought, and the exteriorized plate must be highly sensitive.

It is easy to take the photographs of absent sweethearts from the brains of girls in love. These most distinct photographs Dr. Baraduc calls "psychomanes." Oh, me! I have just learned how to see things in a crystal, and now here is "telepathic photography." It is terribly hard to be an up-to-date faddist.

I knew "somebody told me so" that American women were fascinating, but it seems that abroad American girls have the reputation of being irresistible. That is the reason, I believe, that we are to have Prince Henry and not the Crown Prince as the nation's guest. The Kaiser fears that the Crown Prince might fall in love with an American girl. There now, isn't she charming?

Again, Lady Sarah Wilson, of Transylvania, said of her visit to the United States:

"Every one who visits the United States talks of the 'American girl.' French travellers are particularly enthusiastic over her. They exhaust the vocabulary of complimentary adjectives in describing her. The reason why she is so much discussed is that she is a distinctive product. She is always in evidence."

Here is a story of that wonderful old man the Pope. He is said to be ninety-two, very old, but he retains the sense of humor, and indulged in a quiet little satire not long ago at the expense of a most estimable and pious member of one of the royal houses of Europe. This lady, who paraded herself as an artist, painted his portrait upon a piece of canvas, leaving a blank at the bottom in which she requested him to write his autograph. When the picture was received it was such an atrocious caricature that the members of the Papal household determined to destroy it, but the Pope would not permit them to do so. Taking his pen, he wrote in Latin this inscription:

"It is I: be not afraid. Leo XIII."

But to return from our wanderings in other lands and come back to affairs of our own, let me say a few more things about the allowance question, which we were discussing last week. Like everything else, that allowance business has two sides, and to-day I am thinking of the "wrong side."

I have been interviewing a woman who has had an allowance for many years, and she tells me that her husband does not take intense, almost affectionate, interest in the lasting qualities of her belongings that he did in the days when

SHORT SLEEVES FOR 1902.



The shirt waist girl of the future will wear elbow sleeves if she has a pretty arm; that is, she will select this style in fine white waists, such as our photograph shows. This one is a dainty hand-made model, closed in the back and trimmed with lace insertions attached with briar stitch and clusters of five scalloped tufts.

he paid the bills, and she did the rest. In those days, they were both equally interested in the cracking of her patent leather shoes, and he scanned the heavens as earnestly as does Farmer Evans, when she started out in her new bonnet. If there was a cloud as big as a man's hand, she must be sure and take her umbrella.

A gown spoiled by rain or a careless modiste was a family misfortune, and the common trouble drew closer the conjugal bond of sympathy. But the scene changes. The wife has an allowance. She bewails the misfortune of her shoes, but the husband, with an eager and newspaper spirit, as silent and sympathetic as the Sphinx, they are out driving with friends in an open trap, and a shower comes up. The wife, in love of a toque for which she has mortgaged her next allowance to the milliner, is distraught and unhappy, while her husband seems serene and unconcerned of her woes. Under the shelter of the home roof, the wife looks for sympathy in her misfortunes, and is met with the heartless speech: "What difference does it make to me? You are living on an allowance." In former days, when two heads were to be sheltered by one umbrella, the wife's head was protected at any cost, but now if anything the umbrella leans more over the husband's equally cherished headgear—his top hat.

This is the woful tale poured into the sympathetic ear of

"DAME DURDEN."

Domestic Service in Chili.

The Maids Are Much Like Other Girls in Other Lands.

Senorita Carolina Huidobro, of Chili, last week gave a lecture in Boston on the women of her country. Her account of the domestic service question is interesting.

"There are two kinds of cooks," she said. "Advertisements read: 'Wanted, a cook with bed inside,' or 'Wanted, a cook without bed inside.' The first kind of cook can always be had. Domestic prefer the 'bed inside,' because a cook who does not sleep in the house but more in the street. She does not begin quite so early in the morning, her mistress cannot get quite so much work out of her, and she is a little more. Yet her services in the main are satisfactory. After dinner every evening the cook comes for orders as to the next day's meals. Even if unable to read, she will remember every item of an elaborate menu. She is given a certain amount of money to buy the provisions for everything is bought in small quantities, just enough for one day. The cook will only cook for that belongs to the table girl's work; the table girl will not clean the knives, for that is the work of the housemaid. The table girl and the clothes are brought back in from three days to five weeks.

"The American has most winning ways and often brings her employer flowers and candy; but she asks for a dollar for soap for each washing and to be close to the house. Every servant who lives in the house brings her own bed and furniture. A girl from the country will have a bed, a mattress and one poor coverlet, and will leave at the end of three or four years with a cartload of goods. She has no money, and when several servants are leaving at once, with their bedding and furniture, it looks as if the whole family were moving.

"The women of Chili are not of mixed race. They are pure Spanish and of the finest blood of Spanish descent. They are all Spanish and have the general characteristics of Spanish women. They are well educated, the daughters of the rich in private schools, the others in the public schools. The nation offers free education to both boys and girls from the primary school through the university, and the most distinguished young men and women are afterwards sent abroad to study from three to five years.

"Of late years, with the growth of educational facilities for women, zeal for education has sprung up. We have women doctors, lawyers, authors and newspaper correspondents. There were last year in the University of Chile 1,000 women studying medicine. Of the eight law students, five did not mean to practice, but were taking a law course to enable them the better to manage their large properties."

Many Queens Not Crowned.

The coming coronation serves to recall to every one the history of the English monarchy, for there were several Queens of England, just seven of them, in fact, who were never crowned, comments the North American.

Margaret of France, the young second wife of Edward I., was obliged to forego all the splendors of such a pageant because her royal husband forthwith could not afford the expense of a coronation. King Henry VIII took most of his

wives without giving them the ceremony of a coronation. But in his case there were so many of them that his course might have been deemed a wise economy. Besides, he spent so much the once he did go to a Queen's coronation. That of Anne Boleyn, that is small wonder the money ran short for the ladies who succeeded her, Jane Seymour, Anne of Cleves, Catherine Howard and Catherine Parr. Being a French princess and a Roman Catholic, she declined to take part in a state function which would oblige her to partake of the sacrament according to the Church of England rites. The coronation of Brunswick was denied the pleasure of a coronation not for financial reasons, nor for religious principles, but because her spouse, George IV., particularly specified that he wouldn't have her share in his honor. When he was crowned he would not even permit her to be present at Westminster Abbey to see the ceremony. When she tried to get in she was repulsed and turned away from all of the entrances. She went home to die three weeks later of a violent fever induced by the excitement.

Character in a Ball Room.

"Character as shown in the ball-room is rather an interesting study," remarked a matron recently to a Tribune reporter.

"We who sit up on the raised seats behind the dancers and scan the crowd with black chintilly at each seam, through the meshes of which is caught a glimpse of pale-blue foundation skirt. There is a marked tendency toward just such effect. Color, that would be kind as skirt and bodice lining, and it gives a suggestion of brilliancy or contrast softened by the lace. A really charming crepe de chine in pastel or can color I saw with a skirt that is tucked from the upper edge to within founce depth of the floor. Above the hem and forming the hip yoke is Irish crochet color to match it in tone and laid over pairs of tulle. The accompanying bodice is a blouse that closes at the back and shows entre deux of the lace over the blue, between groups of fine hand-run tufts at a dance."

"The other evening, for instance, Mabel S. came up to her mother, who was sitting beside me. 'Why do you not ask Eleanor B. now for your theatre party?' said the latter. 'Then you will know if she can come.' 'Oh, mamma,' exclaimed Mabel, 'I could not speak to Eleanor in a ball-room for anything! She simply hates to have a girl come up to her when she has men! But isn't she one of your most intimate friends?' I queried. 'Surely you might ask her a simple question, like, 'Not of Eleanor's kind, but of mine. 'Some girls do not mind it at all, and you can even go up to them when you are left alone, but there are others you cannot go near. Now, there is Mary S., who is quite as great a belle as Eleanor, and she never minds it a bit. The other night at the G.'s, when I had no supper partner, she made me go in with her and the man who was with her, and who was too nice for anything. Margaret A., too, is the same. She always tells me to come over to her if I need her, but I would as soon go up to a stranger as to Eleanor, although she is an awfully nice girl, and we are the greatest friends.'"

"But I who listened to her formed my own opinion about Miss Eleanor being so 'awfully nice,' while I shall always be a kindly feeling for the two others she mentioned."

Club Notes.

Daughters of the Revolution of Chicago have taken up some remarkable business. Their new departure being started by State Regent, Mrs. Marguerite Warren Springer, and relating to an effort to get in touch with the socialists. Mrs. Springer has hired a hall and arranged for a series of talks to which the socialists are invited, says the New York Evening Post.

A Regular Mind Reader.

"I suppose," said the physician smiling, and trying to appear witty, while feeling the pulse of a lady patient, "I suppose you consider me an old humbug?"

"Why, doctor," replied the lady, "I had no idea you could ascertain a woman's thoughts by merely feeling her pulse."—Chicago News.

A Persian Epigram.

Once, in thy father's arms, a new-born child, Thou didst bid me weep, while all around thee smiled: So live that smiling to thy last long sleep Thou mayest smile, while all around thee weep.

—Edwin Henry Keen in The Outlook.

"How's Mandy gittin' along at that fashionable boardin' school?" "She's learnin' things hand over fist. She can write a four-page letter now and you have to turn it upside down and sideways six or eight times—fore you get to the end of it."—Chicago Record-Herald.

What Spring Has in Store.

By MAY MANTON.

The tendency in all the advance models and the new materials is toward an intensified clinging effect. Fashionable fabrics are all soft and woven to fall in close folds. Heavy, stiff silks are things of the past. Even cotton fabrics give evidence of the demand for weaves that are free from all stiffness and covered with muslin, the laces that quality, as well as deliciously soft clinging mulls and batistes. As I have previously stated, summer gowns are apt to be planned and made long before spring costumes are taken into consideration. While there are few distinctively new styles, details vary, and upon them depends much of the smartness of any gown. Frills and flounces glow in the new. You can scarcely go amiss in the use of either one or the other. The favorite bodice is the blouse, and many of them show yokes with berthas as finish. Again lace stitches are much in evidence. An exceedingly pretty flowered muslin is made with a five-gored upper portion, and circular flounce that is narrow at both front and back and curves up at the sides. All the seams of the skirt are held by herringbone and the entire flounce is covered with narrow plisse frills that are lace-edged. With it is a yoke bodice, the yoke of lace, the under portion of the muslin, with a graceful round collar, cuffs or frills. The material is white, with a design in pink, and both frills and bertha are of plain white, a combination that is both effective and worth noting from an economic point of view. Combinations always make the most available means of altering and remodeling. When, as in this instance, one material is a plain white, the task of matching becomes simplified, while the result is eminently satisfactory. Yokes and blouses are not new, but the addition of an up-to-date bertha makes them so, and sleeves cut off at the elbows mark this season's styles, whether the finish be a simple band, roll-over cuffs or frills. Lace promises to be freely used. Among a generous collection of fancy odd waists scarcely one but showed the delicate material in one form or other. Dainty odd waists, by the way, are to be much worn with skirts of white veiling and albatross, as well as pique or duck. The thinnest, most delicate mulls, with lace, make the favorite materials, and charmingly dainty results are obtained. A novelty, but one which should be accepted with much doubt, is a shallow, wide open square at the neck, worn with a wide dog collar. The waist is cut out very nearly to the shoulders, but only a few inches below the collar line, so giving the wide, broad effect, and looks well shown upon dummy figures; but, believe me, any such neck is certain to be trying to eight women out of ten. A few inches below the collar line, so giving the wide, broad effect, and looks well shown upon dummy figures; but, believe me, any such neck is certain to be trying to eight women out of ten. A few inches below the collar line, so giving the wide, broad effect, and looks well shown upon dummy figures; but, believe me, any such neck is certain to be trying to eight women out of ten.

Many of the silks are made with little coats that are really quite fascinating. A charming Liberty satin foulard shows in one lace colored to match the soft tan of the silk, which opens to reveal a front of white chiffon. The little coats have been much talked of and considerably worn during the winter months as part of dinner costumes, and seem likely to prolong their lives, in conjunction with the lovely summer silks and the fascinating filmy white and flowered mulls, muslins and the like. With the plain materials flowered or pompadour silks are much liked, with the flowered fabrics those of plain color, but always they are jaunty, charming and becoming.

FOR INDOOR GOWNS.

For indoor gowns, for immediate and early spring wear, nothing surpasses the veiling. The genuine imported material is exquisitely fine and delicate and has almost as open a mesh as barege or fine grenadine, so that every opportunity is offered for that glimpse of contrasting color beneath that adds so to the charm of the gown. As yet, however, the afternoon gown has as yet been shown in made from the material in a genuine violet, and is hung over rich, but quiet green. The skirt is tucked at the hips to simulate a full skirt, and finished with a tucked flounce, but otherwise is untrimmed. The bodice is a blouse that opens at the side, in double-breasted style, and is laid in tufts at each shoulder. With it is a tiny shield or chemise, with stock collar of white chiffon. The suggestion of green caught as the light strikes through the meshes of the violet veiling is charming in the extreme, and calls to mind how greatly the violet is enhanced by a setting of its own leaves. All the light-weight wools have extended vogue, chaille, albatross, Princess crepe and the veiling and all close rivals of the beautiful foulards. Two really lovely gowns, each made of one of the light-weight wools, are one made of chaille, one of foulard in lovely old blue and white. The chaille, old rose with dots of black, is quite simply made, with a skirt-waist, but is charming for afternoon at home. The skirt is edged with a founce tucked in groups and headed by bands of black velvet ribbon. The waist is laid in deep, stitched tufts at each shoulder and closes at the back. The sleeves are the new bishop ones with deep cuffs, and they and the stock are banded with velvet ribbon, while the belt is all of velvet. The foulard is more elaborate and designed for more formal occasions. The skirt is tucked from belt to within founce depth of the floor, is edged with two bias frills. The pretty bodice is of lace, with tucked silk, giving a bolero effect, and the sleeves combine the long, snug lower portion of lace, that are so fashionable with the



This exquisite model wrap of white silk covered with black Chantilly lace is suitable for the theatre, opera or day wear. It has flounces of black and white chiffon, muff to match.

upper portions tucked from shoulder to elbows, then left free to form soft puffs. The tucked skirt is peculiarly charming in the soft, pliable silk, and the whole frock has a most gratifying air of youthfulness that is most attractive. Tucks, as I am continually saying, are a veritable craze and afford ample opportunity for fine needle-work. Whenever possible they should be hand-run, but as the soft silks and wools are pliable in the extreme, the labor involved is far less than at first thought appears.

BLOUSES AND SHIRT-WAISTS.

New designs in blouses and shirt-waists appear at almost every turn. Some are charmingly attractive and amply worth consideration, but not a few are more remarkable for novelty than for beauty. One of the former sorts that has just appeared closes at the back and is made of linen canvas in gray. The round yoke consists of alternate stripes of the material and of cream flannelette lace over which white lace borders are laid in plaits. At the front, directly in the centre, is a box plait, fully two inches wide, and at each side are four tucks, about half that width, that turn toward the shoulders. The back includes one central box plait with two tucks at each side, and is closed invisibly at the centre. The sleeves are in bishop style and the neck is finished with the bow stock, that runs to a point at the front. The combination of the open mesh canvas with the delicate lace is most successful, and the waist, while simple, is quite suited to afternoon wear. The closing at the back, handled in this way, is effective without the fault of over-youthfulness that is so apparent when the buttons are visible. Unquestionably the entire front allows of treatment that is not possible where an opening must be provided, and we all realize the trials of the waist that closes at the shoulder and under arm; but let me say, nevertheless, that waists buttoned down the back have the element of the absurd worn by matronly or middle-aged women. The art of successful dressing is largely comprised in the taste and discretion to choose suitably. While I am far from advocating elderly styles, or wishing to see any woman make herself old-fashioned, the affectation of youth in dress often produces the opposite effect and should be avoided. When one sees a mother with grown sons wearing girlish little gowns, made precisely like those for her daughter, fourteen, it is apt to bring a smile and a comment that would never be thought of were she suitably gown. By all means let us retain as much of youthfulness as we may, but let us not affect the youth in dress often produces the opposite effect and should be avoided.

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